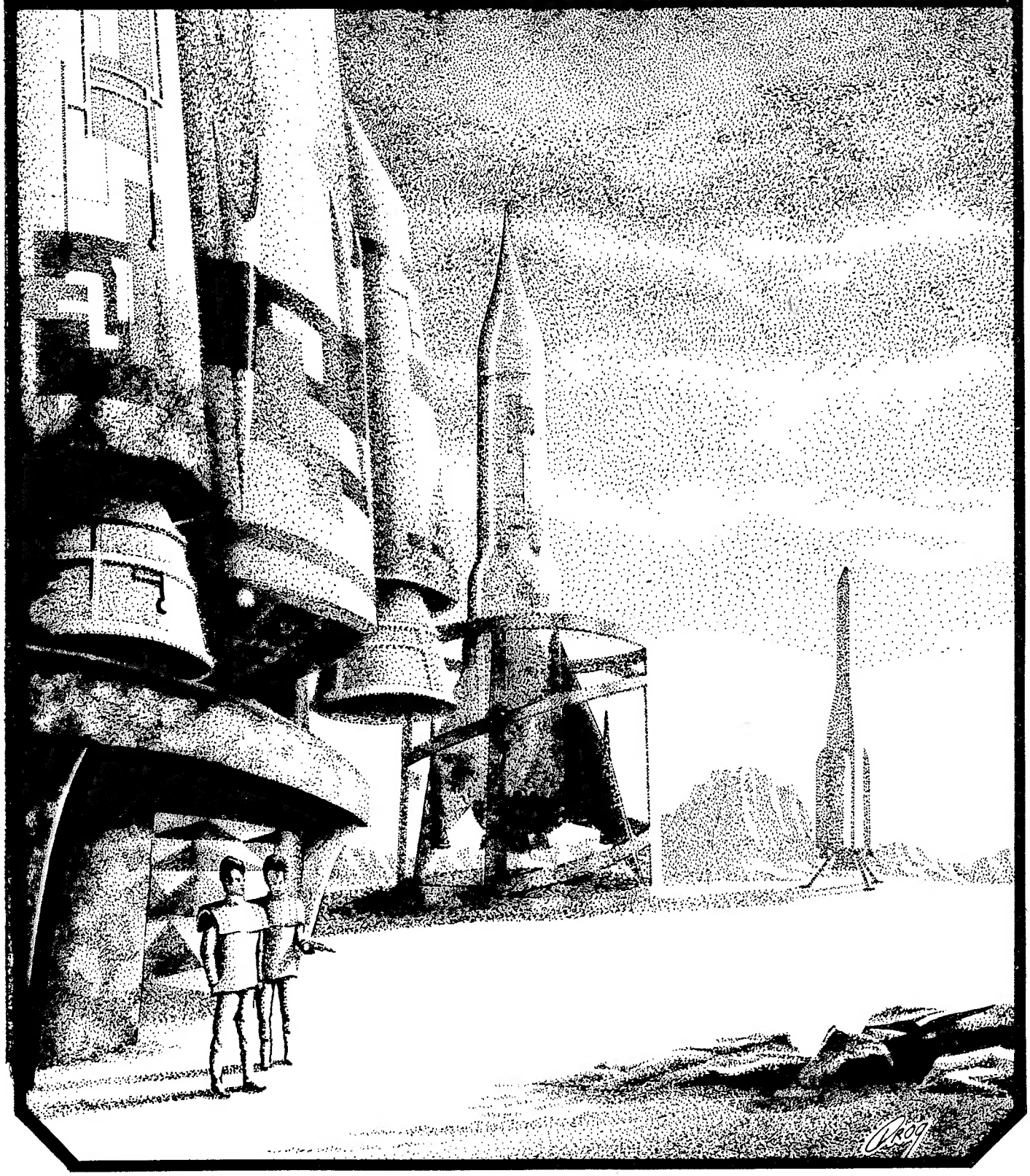
SERIAL Q

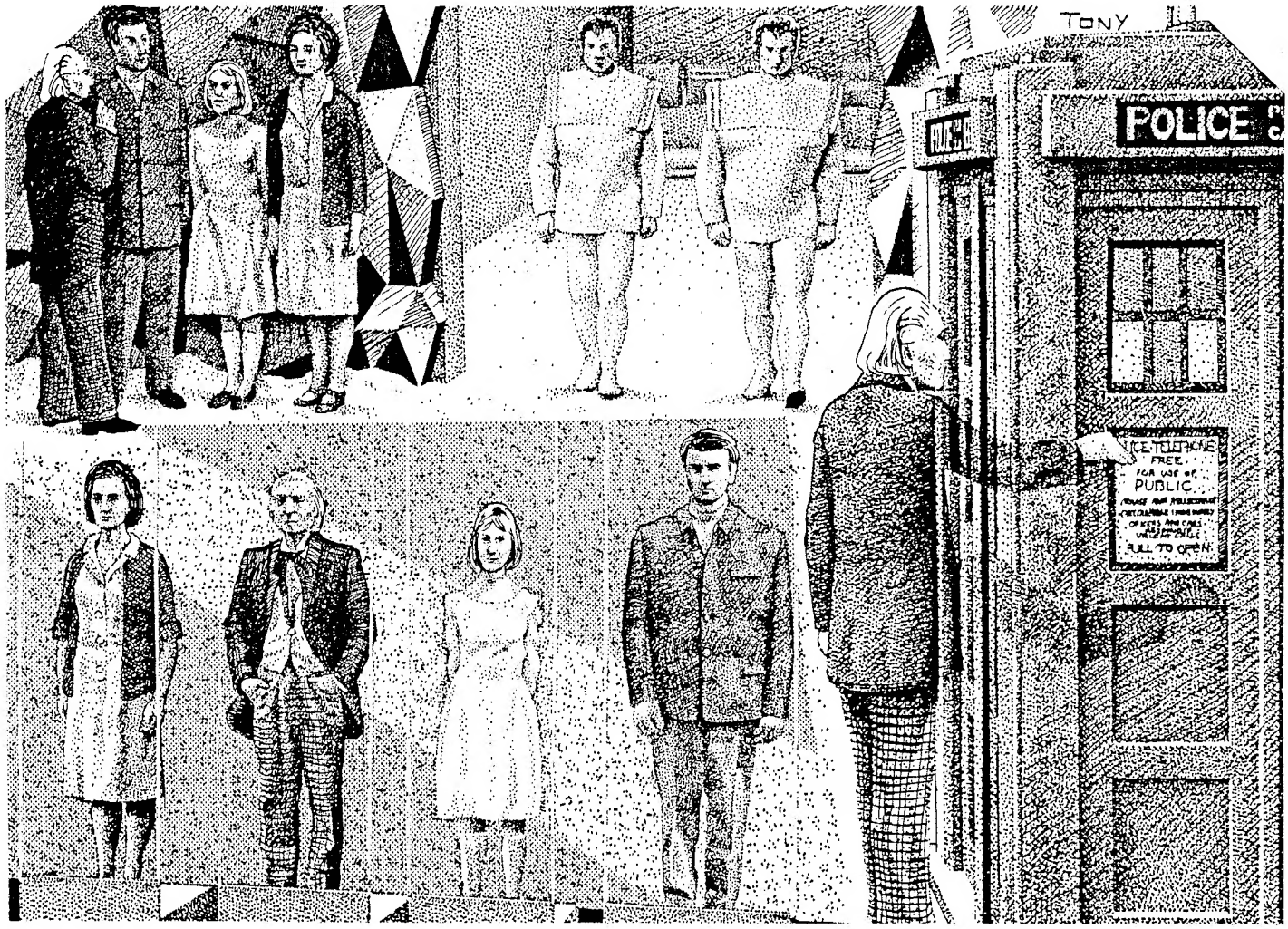
DOCTOR WHO

The Space Museum

BY GLYN JONES

An Adventure in Space & Time





Due to a minor malfunction, the TARDIS has jumped a time-track, depositing the Doctor and his three friends on the planet Xeros - moments before they actually arrive. The horrifying truth dawns when they come upon a Space Museum and see themselves as exhibits. They reason that, to prevent this from ever happening to them, they must first remain in the Museum and wait until time catches up with itself. However, they find that each step they take brings them inexorably closer to becoming the exhibits they have glimpsed in their own future.

Strangers in the Museum, the travellers arouse the interests of the two races existing on the planet. The Moroks, a warlike race, had invaded Xeros some years before, transforming the planet into a huge Museum to display their history of conquest. The Morok Empire had spread through war and oppression, but now that Empire is slowly diminishing. The Morok Governor on Xeros, Lobos, considers the travellers worthy exhibits for his Museum. The young Xerons, however, want the travellers alive. They are planning a revolution to overthrow their evil oppressors, but are unable to launch their rebellion without weaponry. Vicki is able to assist them in this respect by re-programming the "electronic brain" lock on the weapons store.

The Doctor is captured by the Moroks, subjected to interrogation by Lobos, and then sent for "preparation" to become an exhibit. Ian, however, forces an entry to the preparation room and persuades Lobos, at gun-point, to reverse the process, which has already rendered the Doctor immobile and "as good as dead". Despite this, the Doctor recovers from the extreme cold of the preparation, suffering instead from "a bad attack of rheumatism". The Xeron rebellion is successful, Lobos and the Morok Commander are shot dead, and the Museum is dismantled, thus ensuring that the future the Doctor and his companions have seen can never happen.

However, danger of a very different kind rears its ugly head once the travellers are safely back inside the TARDIS. From the planet Skaro, the Daleks watch as the TARDIS leaves Xeros, and prepare to give chase...

DRAMA EXTRACT

The Doctor clasped his hands together and beamed his warmest smile at Barbara. "I think you're all going to be delighted. I'm going to come up with the answer, and it's so simple...yes, so simple - "

"How simple?" Barbara cut in.

"All we have to do is wait here until we arrive."

Barbara's smile vanished. "I beg your pardon?" she said quizzically.

"You see, my dear," said the Doctor, "before they actually put us in those glass cases we must have arrived here, some time, in the TARDIS. These people saw us and thought we were worthy people to be put in their space museum."

Barbara glanced across the room to the four glass cabinets standing against one wall, one of which contained a vision of herself - frozen and immobile, perhaps for all eternity. She shuddered. "I see...I think..."

The Doctor's mind was still awhirl with the scientific reasoning behind their strange predicament, and for the moment he was more fascinated than fearful. "But nothing has happened to us yet," he added. "What we are doing now is taking a glimpse into the future, or what might be, or could be, the future. All that leads up to it is still yet to come."

"Doctor, look!" said Vicki, touching his arm with an urgent gesture towards the intangible police box. "Why don't we go and find the TARDIS - the real one, I mean - get into it and get out of here, now?"

The Doctor shook his head gently. "And end up one day, my dear, like that?" he replied, with a flourish towards his own enshrined 'replica'. "No, we must not! We've got to stop it happening!"

Ian cast a wary eye in the direction of the grisly exhibits and then looked at the Doctor. "When will we arrive?"

Again the Doctor shook his silver-maned head. "I don't know, my boy. I can't be certain. You see, I am quite unable to measure the time dimension that the TARDIS jumped. But you'll notice we're all wearing the same clothes, hmm? So it could be a few moments, or in a few seconds..."

"Well, how will we know when we have? Arrived, I mean?" asked Barbara.

The old man pointed. "The cases will disappear and we shall all become visible."

"And from that moment," Ian continued, "we'll be in grave danger!"

"Precisely! So you see, we must succeed in stopping them making exhibits of us. Otherwise, well...there it is: that's how we are all going to end up!"

Barbara drew her cardigan tight around her, aware of a sudden cold in the room. She shivered. "Doctor..."

"Hmmm?"

"Something strange is happening, I can feel it!" The cold was all around now, numbing her thoughts and her movements. She felt her senses reeling, and could see, in her mind's eye, the recent events since the TARDIS landed on Xeros flashing by...detached images, linking together; time inexorably catching up with itself...

Gradually, the icy cold began to loosen its paralysing grip, and she found she could relax and open her eyes once more. With a sudden gasp she pointed to the wall. The four exhibition cases were no longer there..."They've gone!" she cried.

"Yes, my dear," nodded the Doctor gravely. "And we've arrived!"

STORY REVIEW

PAUL MOUNT

'The Space Museum' has always been regarded as something of a cheap filler between the horrendously over-expensive Zarbi extravaganza, and the lustily-awaited third encounter between the Doctor and his arch-enemies, the Daleks. For this reason it has been unjustly overlooked. In fact, it is a very creditable, if rather typical mid-sixties, 'Doctor Who' adventure.

The plot, concerning cruel oppressors dominating another planet, whilst the rebels plan revolution, is all-too-obviously 'Doctor Who'. Certainly, the latter two episodes fell rather noticeably into the predictable "running round and shooting" category. For me, however, the magic of the serial lay in its excellent first two episodes, where Time itself played some rather unusual tricks on the Doctor and his friends. The TARDIS had jumped a "time-track" and deposited them on the dusty planet Xeros - before they had actually arrived! This concept was brought over very well in the first episode, where it was the central plot device, involving some very effective sequences, such as the travellers changing from their Crusading costumes into their normal apparel in the blink of an eye; Vicki's attempt to fetch the "rather parched" Doctor a glass of water, ending with the glass smashing and then leaping back up into the surprised girl's hand. The idea continued to be neatly exploited, even after they had arrived on Xeros. They found, for instance, on exploration, that they were leaving no footprints in the dust. In a particularly impressive sequence, the double-doors of the Museum, which they were investigating, slid open and two humanoid figures - later discovered to be Moroks - strode out, failing to spot the new arrivals, despite Vicki's ill-timed sneeze. The mystery deepened inside the Museum, where black-garbed figures moved stealthily about in silent conversation; and they soon discovered that, not only were they unable to touch any of the alien exhibits (as their hands passed right through them) but, worst of all, they came upon themselves - lifeless, immobile - in a series of cubicles outside the TARDIS, which had itself become an exhibit. The best moment in the serial occurred now, when the Doctor attempted to enter the TARDIS but found himself stepping right through it; a neat, if elementary, visual effect that was done particularly well.

Personally, I feel that not all the potential of this idea was exploited in 'The Space Museum'. By the end of part one, time had caught up with the group and, as the figures in the cubicles faded away, and a couple of Moroks converged on the TARDIS to begin manhandling it towards the Museum, we were aware that the Doctor and his friends were now real, and that the rest of the story could only now sink into the mundane.

Part two still held up fairly well, with the travellers being characteristically split up. Vicki fell in with the aforementioned rebels, the Xerons - probably as faceless a bunch of rebels as are ever likely to appear in 'Doctor Who'. Ian hurled himself into violent physical combat with virtually the entire Morok force; and Barbara, too, had her ordeals, as she and one of the rebels, Dako, fell foul of a paralysing nerve gas before being reunited with the rest of the TARDIS crew. All pretty routine fare? True, but the Doctor provided us with one of those great moments in 'Doctor Who': On this occasion, his interrogation at the hands of Lobos, the gruff Governor of the Morok force on Xeros. Clamped to a chair, and facing his humourless opponent, the Doctor's mind was "read" by Lobos' thought sel-

ection device. The Doctor, though, as mentally agile as ever, soon got the better of the machine. For example, in reply to Lobos' query about the Doctor's mode of transport, we saw an image of a Penny-Farthing bicycle. The question about the Doctor's homeworld solicited a film sequence showing sealions swimming. And when Lobos retorted that the Doctor was not an amphibian, the screen displayed a photo-caption of William Hartnell striking a pose in a Victorian bathing-outfit! However, Lobos was able to gain the upper hand, despite the Doctor's facetiousness, as the traveller was released from questioning and bundled away to become an exhibit in the Museum, setting the scene for his absence, apart from the reprise, in the next episode.

Visually, 'The Space Museum' did not fare all that well. It is obvious it was a comparatively cheap serial to produce. For instance, the dramatic opening pan across the model set of Xeros, littered with a number of motionless spacecraft, ended with the two-tier shape of the Museum itself, which hardly looked as massive as later parts of the script would have us believe. Xeros itself wasn't as impressive as pioneering predecessors, like Skaro or Vortis; but then, as most of the action took place within the confines of the Museum itself, it didn't have to be. However, upon leaving the TARDIS, Vicki cast an unfortunate shadow on the backdrop! Also noticeable was - once again - the re-use of the old echoey Skaro sound effects from 'The Daleks' which, oddly enough, faded away after the travellers had been on the surface for just a few moments.

The interior of the Museum was where the cheapness of the serial worked to its advantage. Careful placing of the few alien artefacts we saw - such as an inactive Dalek, in which the Doctor craftily took refuge in part two - distracted the attention from the unspectacular, functional grey walls of the interior, and gave a strange illusion of size. Ultimately, despite the poor exterior model, it wasn't too difficult to believe that the Museum really was quite large.

Character-wise, the serial had very little meat. The fair-haired Xerons were, as mentioned, a very colourless bunch. Only their leader, Tor (played by a very young Jeremy Bulloch) had any depth. It was quite nice to see him building up some sort of relationship with Vicki, even if it bore no comparison with the same plot device utilised between Susan and David Campbell (See 'The Dalek Invasion of Earth'). Vicki saw the young Tor as a friend, and didn't even consider staying on Xeros with him. The Moroks, nicely attired in their wide-shouldered white uniforms - demonstrating a nice reversal of the traditional image of the white-clad heroes and the black-garbed villains - also had sadly little character, with Lobos easily being the best defined. In part two, for example, his frustrations at being left, forgotten by his own people, on his homeworld were very well brought across, particularly when he roared at a guard who forgot to knock the Governor's door before entering.

The denouement of 'The Space Museum' was quite climactic. There was evidence throughout the serial, in fact, that 'Doctor Who' was by now becoming more practiced in its battle scenes. The Xerons' "ray-guns", though, were somewhat feeble in appearance and action, despite the fact they were working props. The real killer to end this enjoyable, albeit unexceptional, serial occurred in the final sequence. The TARDIS was on its way, and on the far-distant world of Skaro, an all-too-familiar shape glided over to a wall-console. A Dalek announced that, now the TARDIS was in flight again, the Daleks could pursue it in their own time machine.

The return of the Daleks was just one week away...

DOCTOR WHO - AN ADVENTURE IN SPACE AND TIME

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'DOCTOR WHO' copyright: BBC
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IAN CHESTERTON

TREVOR WAYNE

Ian Chesterton was an archetype "British science-fiction hero". His obvious literary antecedents include the anonymous narrator of H. G. Wells' 'The War of the Worlds' and Bill Masen of John Wyndham's 'The Day of the Triffids'. (This is reinforced by the way in which David Whitaker chose to write the first 'Doctor Who' novel, from the point of view of Ian. It has been suggested that, in many respects, Ian was based on Whitaker himself; he had been a teacher before turning to television.) Further emphasis of the "heroic" nature of the character was given in the choice of William Russell to fill the role. A few years before he had gained considerable recognition, both in Britain and the United States, for his portrayal of Sir Lancelot in a British TV series of the same name.

Ian was a sort of "Everyman hero", at once a person whom the viewer could recognise - a science-master from a state school - whilst at the same time admiring the heroic quality; no-one could deny that Ian was a brave man. If the Doctor was a "grandfather figure", then Ian was a "favourite uncle" or "elder brother". Chesterton was presented as a typical, educated Briton of 1963. He was strong and healthy and had presumably undergone basic military training during National Service. On several occasions his knowledge of judo swung a fight in his favour. Strength, courage and intelligence were ideal qualities for anyone who became involved in the wanderings of the Doctor.

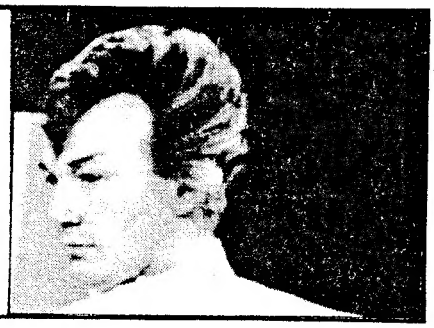
William Russell gave Ian a generally relaxed air, first demonstrated when he talked to Susan about pop music after school (See 'An Unearthly Child'). However, he was soon whisked away to the Stone Age, and was seen leaping into a group of cave-dwellers in order to rescue the Doctor, who, as pilot of the TARDIS, was the only one who could return Ian and his colleague Barbara Wright to their own time and place. In the Paleolithic environment, Ian's University education was of little use and immediately he had to fall back on his physical strength and personal courage. Desperate situations required desperate solutions. Once he had accepted the reality of travelling in space and time he once again became the relaxed, rather humorous, man we first saw in the early scenes of "An Unearthly Child".

Because he was visibly the strongest, Ian was often taken as the leader of the party; and because of his youth and strength he often had to be the one to take the risks to save his friends, and to assume the leadership. It was Ian who convinced the Thals that they should fight the Daleks; it was Ian who formed a respectful relationship with Marco Polo; Ian whom the Aztecs chose to lead their army (whilst the Doctor was consigned to a garden of geriatrics!). Ian's courage and chivalry were rewarded when Richard Coeur de Lion knighted him. Throughout his adventures, Ian remained unaffected; he was always the outwardly easy-going young man, a little short-tempered at times - more so in the early days of his travels with the Doctor - always humorous and modest. This did not mean he lacked self-respect in any way, as no-one rode rough-shod over him anywhere.

He was an ordinary, unremarkable man, forced by circumstances beyond his understanding to become a "hero". He came close, perhaps the closest of the Doctor's companions, to being a "real" person. He displayed the full range of human emotions, and in the end, as we always hoped, he came through. Together with Barbara, he returned to London in the twentieth century, to complete normality, like a hero returning from a war, to take things up from where he had left off.

CHARACTER PROFILES.

GARY HOPKINS AND JOHN PEEL



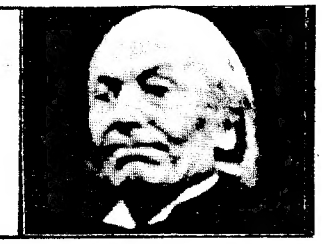
XERONS: Tor and his friends, Sita and Dako - together with the other remaining Xerons on Xeros - were only children when the Moroks first arrived. As Dako explained: "They invaded us without warning. Xeros was a place of peace, and knowledge and the wisdom of our elders made us free from want." Everything on the planet belonging to the Xerons was destroyed. The Moroks had annexed Xeros to their Empire, and shipped all the adult population off to other worlds as slaves, leaving only the children behind. However, when a Xeron reached maturity he, too, was transported to another planet within the Morok Empire as a slave, thus preventing the youngsters from growing in strength and plotting against their Morok taskmasters. Xeros was made into a huge Space Museum, and the youngsters were put to work there until they were old enough to leave. Tor demonstrated, however, that the Xerons were still able to control their own destiny, once their energies were channelled in the right direction. They had the basic strength and unity, but not the stratagem required to rise up against the Moroks; and it took Vicki, of like age and sympathetic to their cause, to show them the way. Once access had been gained to the Morok armoury, Tor led a successful attack upon the Morok barracks, thus delivering Xeros back into the young hands of its rightful owners.

The sameness of the Xerons, and ultimately their lack of individual character, was proof alone that they were all of one mind and one purpose. Uniformity in appearance added weight to this, as each Xeron was fair-haired and wearing dark green tunics and belts, their only 'alien' characteristic being their dark, bushy eyebrows. Tor, as their appointed leader, was shown to be stronger than the others, but there was none lacking in determination. It was Tor, as well, who seemed attracted to Vicki. Their youthful innocence, however, prevented their feelings from flowering into anything more than a passing friendship.

MOROKS: Morok was a planet three light years away from Xeros. Its people were a fiercely militaristic race, dedicated to the creed of conquest and domination. War was everything to the cruel and indifferent Moroks. Lobos, the Governor of Xeros, and "curator" of the Museum, explained to the Doctor: "...Xeros is a Museum - a lasting memorial to the achievements of the Morok civilisation!" The Museum was a huge, sprawling building, containing artefacts and specimens from the worlds that the Moroks had plundered and taken. The Doctor spotted, though, that it was staffed - but not visited. Lobos was forced to admit that few, indeed, seemed to come to look round nowadays. "Perhaps you should reduce the price of admission?" quipped the Doctor. Morok civilisation had had its day, and was now resting on its laurels - just like the Roman Empire. The soldiers were slack and unused to real action. What the Moroks failed to notice, in their apathy, was that the Xeron children were growing up.

Lobos was certainly the most sensitively drawn character amongst the Moroks; very precise, coldly logical, but still a warrior for all his scientific background. At the other end of the scale, there was the Morok Commander, a vicious, condescending man, who mistreated his troops to win favour and save face before his Governor. He punctuated his speeches to his nervous subordinates with the word "soldier", showing his contempt of them, and throwing his detestable personality into greater relief.

TECHNICAL OBSERVATIONS



There were two major technical problems to be overcome with this story. Firstly, it had to be made very cheaply to balance the accounts after the massive overspending on 'The Web Planet'. Hence there was no option open for any filming sessions to overcome the second problem; that of having the travellers meeting themselves in the opening episode, within the confines of the continuous recording technique (See 'Season One Supplement'). Hence Mervyn Pinfield was named as director for this story, due to his technical expertise in this area.

One small scene was pre-filmed; that of Vicki dropping the glass of water in the food-machine room. This telecine sequence was then played in reverse during recording, to show the glass "magically" reforming into Vicki's hand.

The Space Museum exterior was shown as a large model set, comprising of the main building and three spaceship exhibits (plus gantries) set into a rock-strewn desert landscape. The live action exteriors duplicated the main entrance to the Museum and the area where the TARDIS lands.

For economy reasons the museum sets were very sparse, with plain, grey-walled rooms seen for all the interiors. All the exhibits were stock props, some dating as far back as the 'Quatermass' serials of the Fifties. Stock music was used throughout the serial, as well, in preference to specially composed, and hence more expensive, incidental music.

This story featured the last appearance of a Dalek without the familiar vertical slats around the middle section. This version was seen in episodes one and two as a museum exhibit, complete with name-plaque. For the cutaway scene of a Dalek on Skaro in episode four, the casing was fitted with the vertical slats, thus maintaining continuity with the following serial.

Transparencies were used for the scenes where the companions walk through objects, ghost-fashion. By superimposing the slide onto the scene being filmed by the camera the intangible effect of the exhibits was achieved.

For the scene of Lobos interrogating the Doctor, the thought detector machine was, in fact, a standard 8BCtv monitor, onto which could be projected various stills and extracts from stock film.

'Still' photo-captions were taken of the four travellers inside the cases, with one shot also showing a back view of the Doctor looking at himself. A 'double', wearing a similar jacket and wig, was used for this photograph. Aside from this, not once were the companions ever shown looking at themselves - the illusion being created simply by clever editing of live shots with photo-captions. Photo-captions were also used for the time acceleration scene at the end of episode one (See 'Drama Extract') - the captions depicting the TARDIS crew in crusading costumes, the crew in their 20th. century clothes, and for the twin shots of the desert ground, firstly <u>without</u> footprints, and then <u>with</u> footprints.

William Hartnell did not feature in episode three ("The Search") to give him a week off. He was seen only in the opening reprise sequence from episode two.

Between the scenes of the TARDIS departure and the cliff-hanger, featuring a one wall Dalek set, two artwork photo-captions were displayed, depicting a starscape, and then a cratered planet - Skaro.

DOCTOR WHO PRODUCTION CREDITS

Compiled by GARY HOPKINS

SERIAL "Q" FOUR EPISODES BLACK AND WHITE

"THE SPACE MUSEUM"	-	24th. April 1965
"THE DIMENSIONS OF TIME"	-	1st. May 1965
"THE SEARCH"	-	8th. May 1965
"THE FINAL PHASE"	-	15th. May 1965

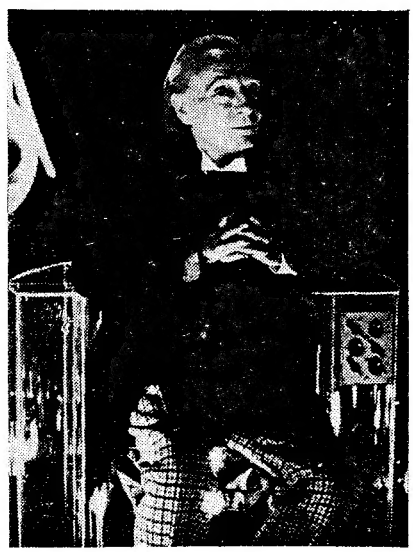
CAST

DOCTOR WHO.....WILLIAM HARTNELL
IAN CHESTERTON.....WILLIAM RUSSELL
BARBARA WRIGHT.....JACQUELINE HILL
VICKI.....MAUREEN O'BRIEN

SITA.....PETER SANDERS
DAKO.....PETER CRAZE
LOBOS.....RICHARD SHAW
TOR.....JEREMY BULLOCH
MOROK MESSENGER.....SALVIN STEWART
MOROK TECHNICIAN.....PETER DIAMOND
MOROK COMMANDER.....IVOR SALTER
MOROK GUARDS.....SALVIN STEWART
PETER DIAMOND, BILLY CORNELIUS
LAWRENCE DEAN, KEN NORRIS
XERONS.....MICHAEL GORDON
EDWARD GRANVILLE, BILL STARKEY
DAVID WOLLISCROFT

CREW

FIGHT ARRANGER.....PETER DIAMOND
PRODUCTION ASSISTANT.....SNOWY WHITE
ASSISTANT FLOOR MANAGERS.....JOHN TAIT
MARJORIE YORKE
CAROLINE WALMSLEY
LIGHTING.....HOWARD KING
SOUND.....RAY ANGEL
COSTUME SUPERVISORS.....DAPHNE DARE
PAULINE MANSFIELD-CLARKE
MAKE-UP SUPERVISOR.....SONIA MARKHAM
STORY EDITOR.....DENNIS SPOONER
DESIGNER.....SPENCER CHAPMAN
PRODUCER.....VERITY LAMBERT
DIRECTOR.....MERVYN PINFIELD



1 5.40 ONE of the most attractive features about the *Dr. Who* series is that it offers not one but two unfailingly popular kinds of adventure. There is the adventure into our own earthly past—a chance to ride with Lionheart to the walls of Acre, perhaps, as in the last story—and there is also the wonderful unexplored world of distant space and the distant future.

The new story which begins today is of the second kind. 'The Space Museum' sees the space-time vessel *Tardis* materialising with its four passengers on the planet Xeros, a remote world which they find to be utterly unlike anywhere they have visited before. For Xeros is nothing less than a vast museum, completely devoted to the systematic display of historic space-ships and other exhibits which tell the story of the exploration of the universe.

'The Space Museum' has been written by **Glyn Jones**, an author who is also an actor and a director. He has written a number of stage plays, as well as the screenplay for Jack Le Vien's production *A King's Story*. In this adventure the regular team of William Hartnell, **William Russell**, **Jacqueline Hill**, and **Maureen O'Brien** is joined by Richard Shaw (well-known for television appearances with Eric Sykes, and in *Dixon of Dock Green*) as Lobos; by **Jeremy Bulloch** (who was in *Summer Holiday* with Cliff Richard) as Tor; and by **Ivor Salter** as the Commander.